

Steven
Kazoullis

I'm Artful Arthur your guide to good lettering in this book.

Lettering

FOR STUDENTS

DESIGNED & ILLUSTRATED BY RAYMOND SIM

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LETTERING'S GOLDEN RULES

- 1 The letters must be EASY TO READ.
- 2 PLACE THE LETTERS to give good design.
- 3 COLOUR can give feeling to your message.
- 4 COLOURS can also make the lettering EASY TO READ.
- 5 DIFFERENT SIZES AND STYLES bring your message to life. Big letters for important words!.
- 6 GOOD SPACING can make or break a message. Use your eyes rather than a ruler.
- 7 LONG MESSAGES MUST BE WELL SPACED. Use blocks of contrasting sizes to give easy-to-read pieces.
- 8 FANCY, ELABORATE LETTERS are mostly a waste of the time they took to draw. Usually, they are hard to read.
- 9 SLOPING OR WRIGGLING LINES can be good. All lines don't have to be straight.
- 10 Watch for examples of CLEVER LETTERING. Cut them out of magazines or newspapers; sketch them from T.V. ads or the signs you see on buildings. Keep a scrap book.

Some collected examples of good lettering. ►

spiral

domino

AERO

Jolly Roger

HORRIFYING

Hound

Easy

Fat
Chance

MESS

QUICKSILVER

Stencil

PIN-
BALL

STRIPES

DAMP

CANDY

Fluff

Shatter

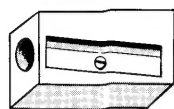
PinBall

eight

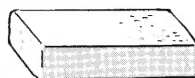
MATERIALS YOU WILL NEED



PENCILS: Use HB for layouts and sketching; 3B for tracing down letters.



PENCIL SHARPENER



SOFT RUBBER



DRAWING PINS



LETTERING BRUSHES: No. 2 and No. 5 good sable watercolour brushes, or flat brushes, 8mm and 10mm.



MAPPING PEN: For fine lines and letters.



SQUARE NIB: Use for Gothic Block letters and Ornamental Borders.



OVAL NIB: Use for Bold Poster Styles, Scrolls and Script.



FLAT NIB: Use for Roman, Texts, Italic letters and Script.



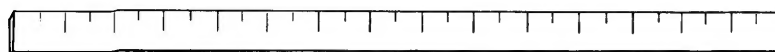
ROUND NIB: Use for Uniform Letters, Cartons and Borders.



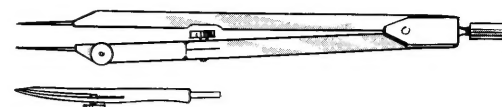
FELT AND NYLON TIPS: Many different sizes and thicknesses make these useful. The nylon tips make the finest lines.



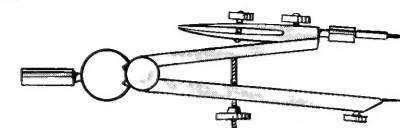
RULING PEN: Is adjustable for lines of various widths.



RULE: A bevelled edge is most important to prevent ink smudges.



DIVIDERS: Are used for laying out distances on drawings and layouts.



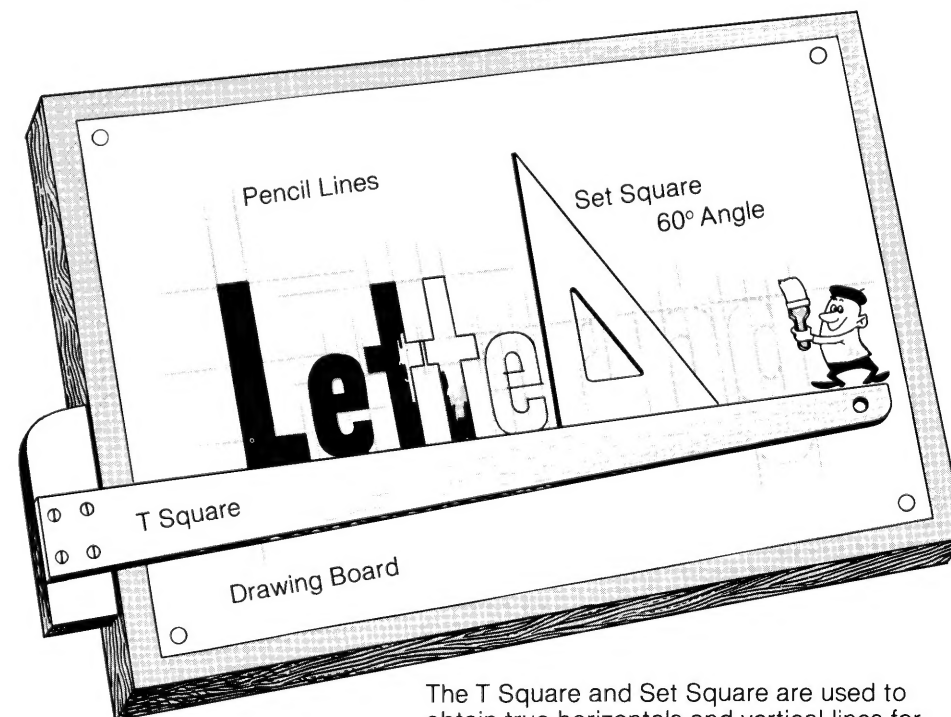
SPRING BOW COMPASS: Used to draw circles in pencil and ink.



INDIAN BLACK INK & COLOURS



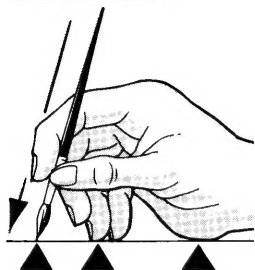
POSTER COLOUR: In tubes or jars, used for reverse lettering or correcting mistakes when lettering.



The T Square and Set Square are used to obtain true horizontals and vertical lines for your lettering. Use a clear plastic set square with a bevelled edge to prevent ink running under the edge and smudging.

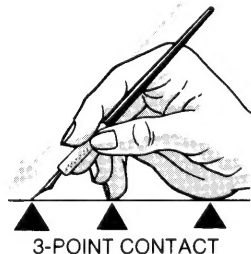
HELPFUL TIPS FOR BEGINNERS

You don't have to be clever to be able to letter! So long as you can write, you can letter! Study and practise the important basics. Freehand lettering is free and individual.



HOLDING THE BRUSH

Hold it firmly but not tightly between thumb and first finger. It does not touch the second finger. The three fingers underneath it act as a rest. This allows the thumb and first finger free to use the brush. Use a full arm, wrist and elbow over the surface of the paper. Sit or stand fairly erect in front of your work.

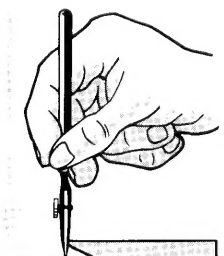


LETTERING PENS

These are the best tools for beginners. You can choose from square, round and pointed nibs. The pen should be held firmly, but not tightly. Rest the pen on the joint of the second finger and balance it between your thumb and first finger. Rest your hand and forearm on your work. Pause at the end of each stroke. The illustration shows the "3-point contact"

1 1/2 7 0 S C 9

These are the basic pen or brush strokes. Practise individual letters, then make words. Shape and spacing are important.



KEEP UPRIGHT—90°

HOW TO USE A RULING PEN

The ruling pen is used with ink or tempera poster colours. To make straight or curved lines of uniform thickness, the width between the nib points can be changed with a set screw. The more open the nib points, the thicker the line and vice versa.

Fill the pen with Indian ink using the filler attached to the bottle top. Wipe off excess ink. The pen can now be run along a guiding edge, **HELD UPRIGHT**.

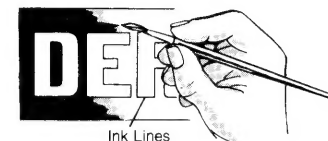
Don't use a ruling pen or straight-edge until you have learnt to control them. For a start, it's better to draw all the letters free hand. If you rule the straight lines and draw the curves free-hand, you'll have a bad combination of lines. Some will be rigid, some will be shaky.

RULING PEN COMPASS

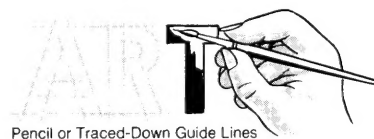
Keep your hand **ahead** of the pen prongs when you draw a circle so that the pen does not drag. Start moving the pen **before** it touches the paper at the start of the circle. When the circle is joined, lift the pen, **still moving**. This prevents a blob at the start and finish. If you need a thick circle, draw two concentric circles and fill the space between them with a brush.

REVERSE LETTERING

Good effects can be obtained by outlining the letters, then inking or painting around them. Another way is to paint white letters on a dark background.



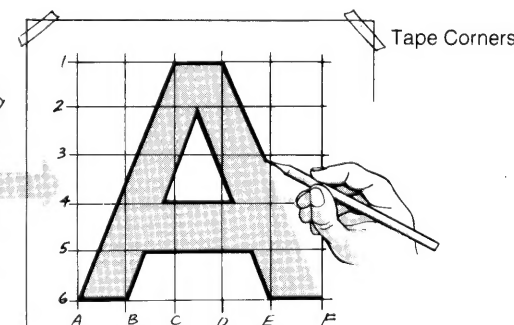
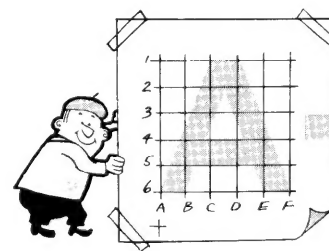
INKING AND FILLING IN LETTERS



Pencil or Traced-Down Guide Lines

After you have traced or drawn your letters in pencil, you then need to fill them in with ink or colours. First go over the outlines freehand with a pen, then fill in with a brush. When drawing the curves, use short strokes for better control. Keep the pen on the inside of the curve.

ENLARGING LETTERS



1. Place a piece of tracing paper over the letter to be enlarged. 2. Draw squares on the tracing paper with a pencil. 3. Number and letter the grid as shown above. 4. Make another grid large enough for the size you want. Number and letter this larger grid the same as the small one. 5. Draw the larger letter using the small grid as a guide.

WHAT IS A SERIF?



Serifs are graceful, decorative and attractive. They make words easier to read. They help the eyes move along a line of letters. You can vary them according to your taste but always make them suit the letter.

LETTERING GROUPS

REMEMBER! ALL LETTERS ARE IN FOUR FAMILIES . . .

ROMAN

1. **CLASSIC:** Thick and thin strokes, with various serifs.

Gothic

2. **SANS SERIF:** No serifs. All strokes have even thickness.

Italic

3. **CURSIVE:** Slanting letters. Just like flowing writing.

Text

4. **BLACK LETTER:** Letters that are like early printed types.

MISTAKES

If you make a mistake, letter the correct letters or word over it. When the ink is dry, use poster colour to paint over the wrong parts. If you've used poster colour just wipe it off with moist cottonwool, then letter again.

Clean your pens and brushes when finished. Use an old toothbrush for this important scrubbing. Most important!

GUARD AGAINST BLOTS OR SMEARS!

If you have not bevelled edges on your rule or set square, tape under the edges you use. You can laminate several layers of adhesive tape on top of one another. This lifts the ruling edge away from the paper's surface and prevents spreading of ink underneath the ruler.

KEEP YOUR ARTWORK CLEAN!

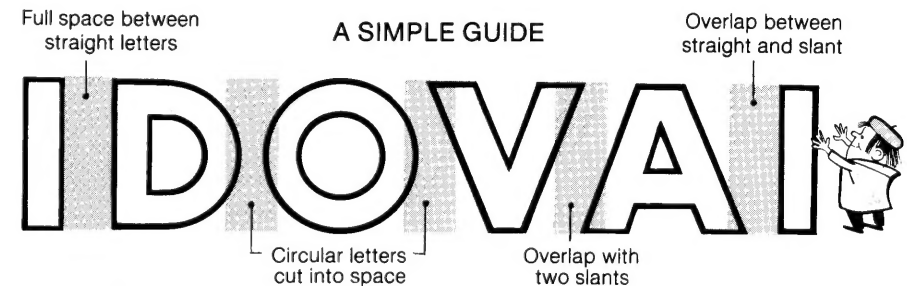
Wash your hands frequently when using inks. Greasy hands leave grease marks on your paper and these will retard your inks and colours.

Don't be over your work when you sharpen pencils, fill pens, clean your pens or brushes, cough or sneeze, drink or eat! Always rest your hand on a piece of card, paper or blotter when you are working. Use your other hand to hold this cover in place or it may move over your wet artwork.

HOW TO SPACE LETTERING

Spacing can be very tricky because widths and shapes of letters are different. They are not always the same distance apart.

1. **ROUND-SIDED LETTERS:** B, C, D, G, O, P, Q, R, S should be placed closer to each other and to all straight-sided letters, such as E, H, I, M, N, U.
2. **IRREGULAR LETTERS:** A, F, J, K, L, T, V, W, X, Y, Z fit more closely together, according to their shape.
3. **PROBLEM LETTERS:** I — not too close to adjacent letters. M and W are wide, so do not squeeze them into a narrow space.



WRONG SPACING

SPACING

CORRECT SPACING

SPACING

The letters in the first word "SPACING" have the same space between each other. No balance! Look at A and C!

The second "SPACING" has curved and irregular letters closer to each other, so it is more readable.

DARK AND LIGHT

A line of lettering should look even, not light and dark. If it is too dark, the spacing is too tight. If a part is too light, the letters are too far apart. Practice is the big thing.

Learn to **see** good spacing rather than **measure** it.



SOLVE YOUR LETTERING PROBLEMS — BE DIFFERENT

You can use all sorts of things to make your lettering just that much more interesting, different, unexpected! Let's make a list of the "fun things" you can use . . .

For a Farm Poster, why not use sticks of straw? For a Good Food Project, collect a lot of food cartons and cut out the lettering on them. Mix them up and you can have some crazy looking words on your poster! Try making words from band-aids. For what kind of poster would you use them? Same applies to sticking on paper clips to make queer looking words.

Probably the best method, the easiest and the most fun is to use all sorts of cut out letters from magazines, cartons, newspapers and the like.

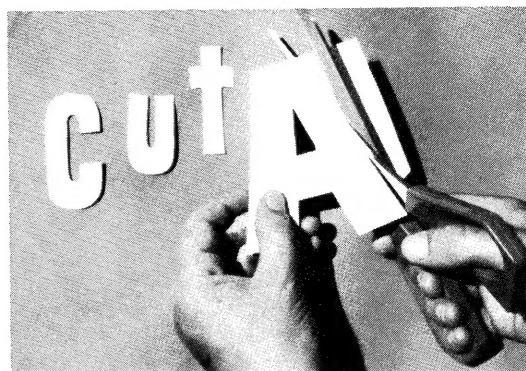
For a start, you don't have to draw any letters. You simply choose the ones you want, then play about with them lying loose on your paper or poster board. Stand back and look to see if the spacing looks good and the message is easy to read. Another way is to partly close your eyes and look through your eyelashes. This gives an idea of how your design looks in the distance.

Make up your mind which are the important words to be emphasised. Use larger or different coloured letters for some of these. Some words can be higher or slanting, they may even have a funny figure or face with them.

MOOD is most important and can make your message appealing and even emotional. Colour, letter style, spacing and positioning of letters all have a part to play. A message is made brighter if you use bright colours such as reds, oranges and yellows.

Darker shades such as gold, terra cotta and wine red, all give dignity and a serious feeling. Navy blue and silver give a sense of space and the skies and the seas. Mixed up bright colours can give a happy-go-lucky, zany call to the reader.

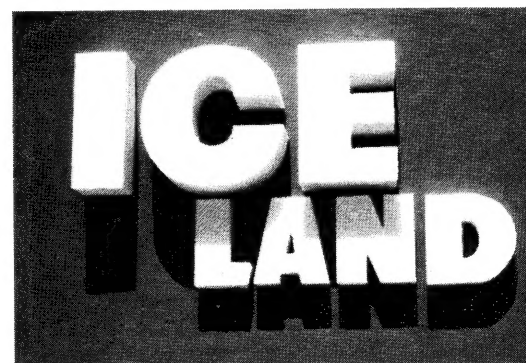
Different styles of lettering can be as powerful as colour. Thick strokes boom out your message. Thin lettering whispers gently. Cursive lettering lets the eye "Flow" across the message smoothly and quickly.



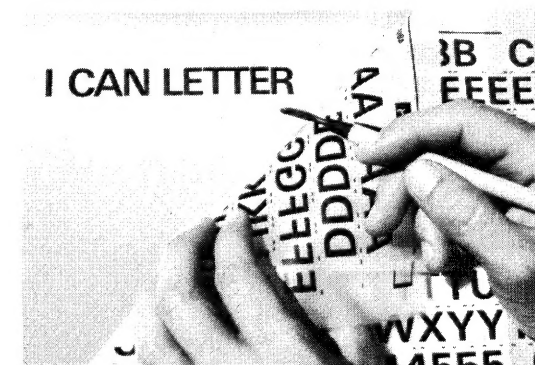
Cut-out letters are the easiest to make and use. You can find lots in magazines and on packages.



The felt pen is hard to beat when it comes to thick and thin letters and is available in a variety of colours.



3D letters stand out. Make them from styrofoam, cork, thick card, wood, or even thick textiles.



Dry transfer lettering sheets are easy to rub down and give your message a professional look.



Script or cursive style is easy to letter and can be made to stand out if pasted on a coloured background.



Aluminium foil can be used to create great effects. Fold it, twist it, make shapes that stand out.

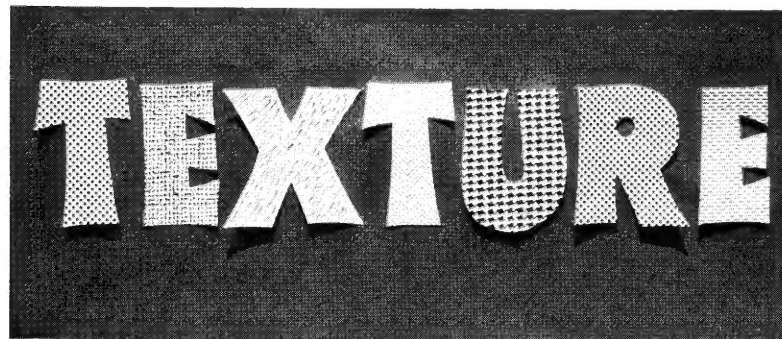
MORE IDEAS FOR HEADINGS



String, coloured cord or yarn coated with glue can be placed over your faint letter lines. You can use these for borders, too.



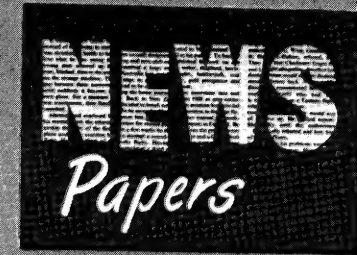
Cut out individual letters from magazines, etc. Paste them down in interesting arrangements. This is called collage lettering.



Pieces of textiles, coloured papers, wallpaper scraps, etc., these can give a 3D effect as well



Styrofoam cut-outs



Paper



Cotton wool



Coloured tapes



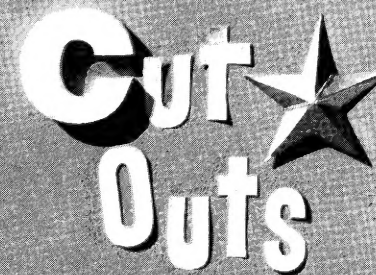
Printed cartoons



Cloth collage



Paddle sticks

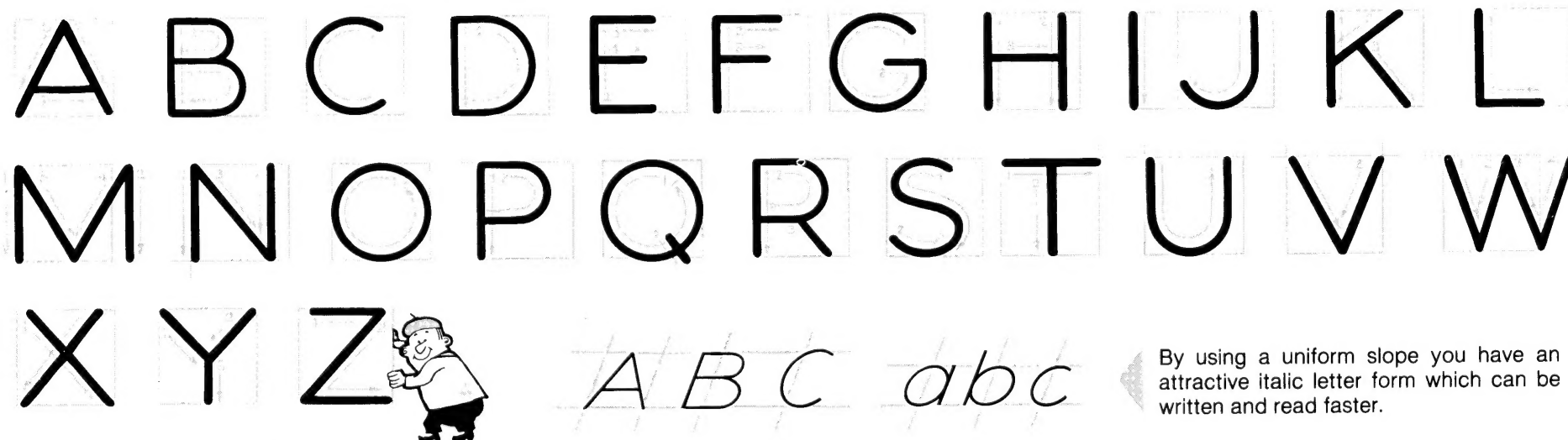


Cut out maps or brochures

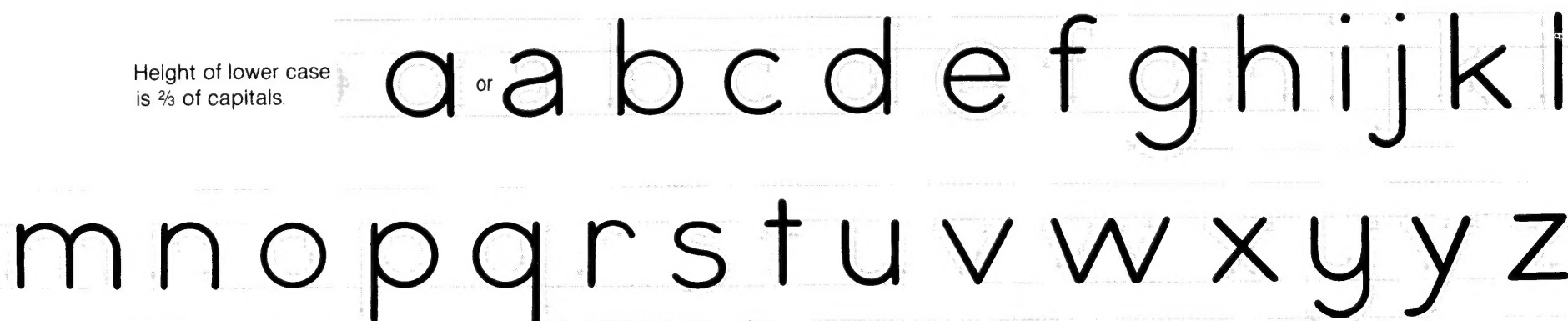
SINGLE STROKE MANUSCRIPT

This is the easiest form of lettering you can use. Almost everywhere it is the same lettering that you used when you started school. Felt pens and Speedball pens make it even easier because they have different widths from which to choose. Chalk, ballpoint pens, crayons or soft lead pencils can also be used.

The alphabets on this page were drawn with a round nib. This kind of lettering is very clear and easy to read. It is used for technical drawing, mapping, charts, plans and diagrams. The pencil lines around the capitals show the width of each letter in relation to a square. The numbered arrows show the recommended direction of the strokes.



Height of lower case
is $\frac{2}{3}$ of capitals.



Draw freehand using a pen or felt pen

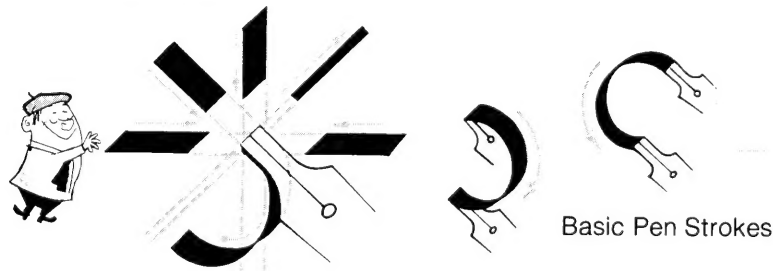
ITALIC CURSIVE

Are you a SCRIBBLER? Possibly, the coming of the ballpoint led to loss of interest or pride in good writing. Italic writing not only has many variations and artistic appeal, but it also has been tested to find that it stands up to speed better than any other form of cursive writing. There are many fine books written on italic handwriting if you wish to go further into it.

Speedball and Mitchell's broad, flat nibs should be used. Left-handers use a L.H. oblique nib. Dip the nib deeply enough to load it, then wipe off the surplus ink on the rim of the bottle or a piece of paper. Overloading can cause blots and smudges.



MOST IMPORTANT! Hold the pen at 45° angle to the writing all the time. This produces beautiful “thick and thin” letters.



Basic Pen Strokes

s t u v w x y z

Base Line

1 STROKE 2 1 1 1 2 1 1

One-stroke letters are made without lifting the pen

One-stroke letters are made without lifting the pen.
Two-stroke letters — Lift the pen for the second stroke.
Keep the letters close together with a packed feeling.
If they are too wide apart they lose appeal.

A B C D E F G H I J K L M N

BASIC CAPITALS
Capitals can have flourishes, usually for the

BASIC CAPITALS

Capitals can have flourishes, usually for the beginning letter and at the end of a sentence.

O P 2 R S T U V W X Y Z

NUMERALS on back Cover

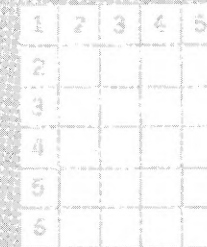
CUT OUT YOUR ALPHABET

The letters on these two pages show how easy it is to do. Start with 6 units down, 5 units across. Measure and cut out a unit guide card for all letters except I. W and M are wider, as shown below.

Use the diagrams to fold and cut your letters, which can be made thicker, thinner, shorter, taller or smaller by changing the grid you use. This is shown on page 4.

MATERIALS: Use lightweight paper for easy folding. Scissors, pencil, ruler and sharp cutting knife for the inside of letters like A, B, P, Q & R.

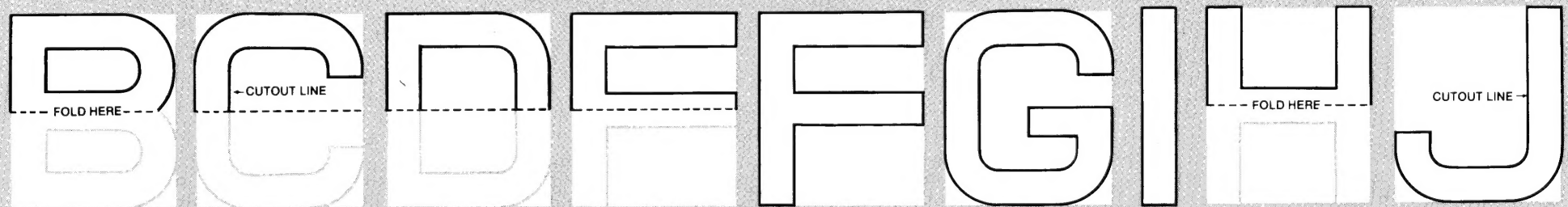
SHADOW LETTERING effects can be made by cutting the same letter from two colours of paper. Paste one letter slightly to one side, behind the other.



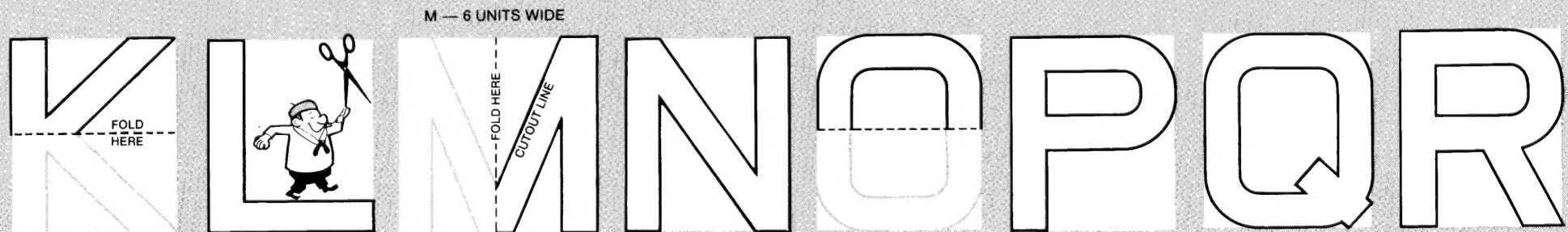
UNIT GUIDE



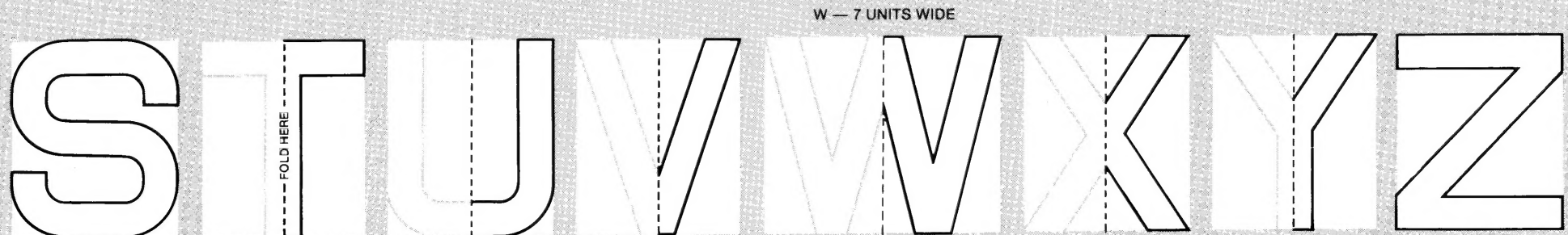
FOLD



I — 1 UNIT WIDE



M — 6 UNITS WIDE



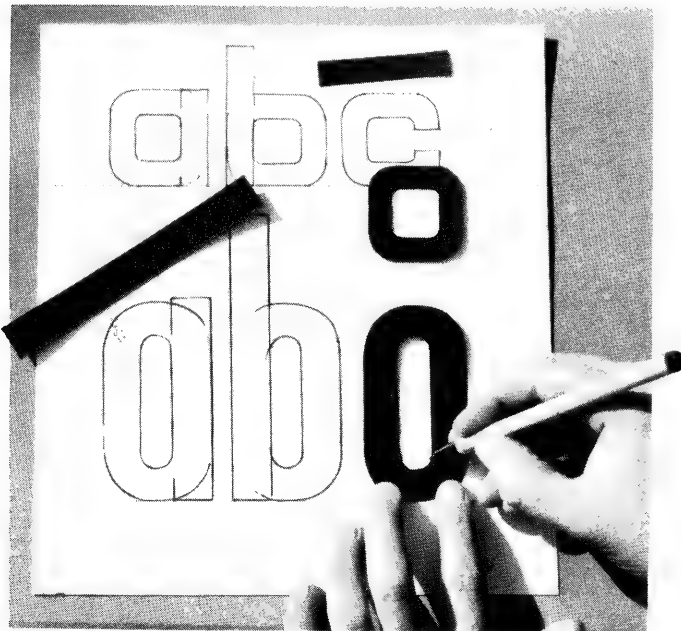
W — 7 UNITS WIDE

LOWER CASE ALPHABET – Easy!

GUIDE CARDS. A simple circle or oval. Find one the size you want in a magazine or newspaper, then trace it on to cardboard and cut it out. Also a straight strip the same width as the O and twice the height, as shown in the illustration below.

PENCIL GUIDE LINES are drawn the same height as your sample O. Other lines, as in d or p are $\frac{3}{4}$ the height of the O, above or below the guide lines. These are called ascenders and descenders.

When you've drawn the letters, you can paint, cut out, or fill them in with ink or a marking pen. Lightly rub out your pencil guide lines, making sure your ink or colours are dry.



SLOPING LETTERS (CALLED "ITALIC")

For sloping letters, just slope your guide cards making sure they all have the same slant. Light slope lines can be made using a set square or ruler.

a b c d e f g h

i j k l m n o p q

r s t u v w x y

1 2 3 4 5 6 7 8 9 0 z

Your guide cards can also be used to make numerals. See how 2 circles can make the 3, 8 and 0.

MECHANICAL LETTERS FOR POSTERS AND CUTOUTS Made Easy!



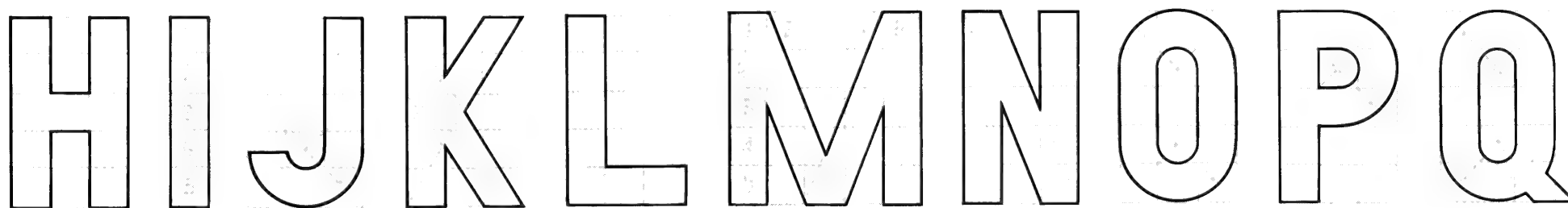
Use a pencilled grid of small square units with numbers and compass centres for drawing the curves.

Draw the grid framework in pencil. Erase when you have inked in or coloured. Top row and left-hand column can be numbered if you need this help.

For larger or smaller letters, simply increase or decrease the size of the grid units as shown on page 4.



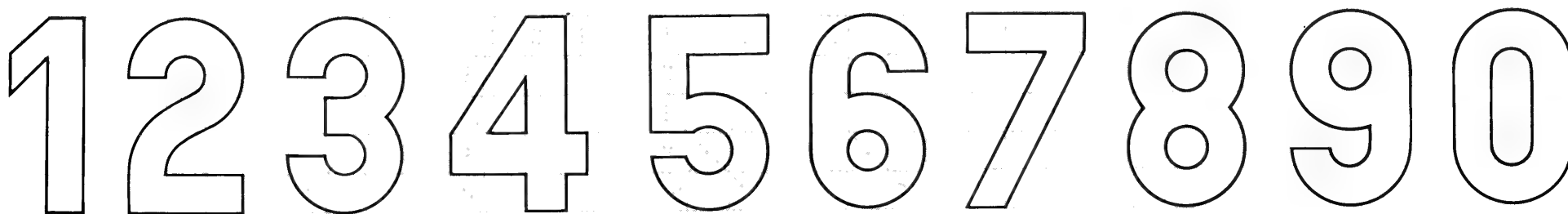
Try drawing these letters on different materials if you want cut-outs.



DRAWING NEEDS: Ruler, bevelled set square, pencil and ink compasses, ink, pen, brush to fill in or colour.




Colour in the letters on these pages. How attractive can you make them?



BLOCK LETTERS

Note: The squares and dotted lines are a visual guide only to show the proportion and construction of the letters.

A B C D E F G H I 

Use pen and brush

J K L M N O P Q R

S T U V W X Y Z &

It would be difficult to find a letter form that is more popular in the graphic arts, industrial design, architecture, engineering, education; to name a few.

This symbol is an abbreviation for the word "AND". It is an AMPERSAND. Its shape is altered to suit different letter styles.

a b c d e f g h i j k l m
n o p q r s t u v w x y z

Where curves join the straight stems at top or base line, the stem angles back slightly.

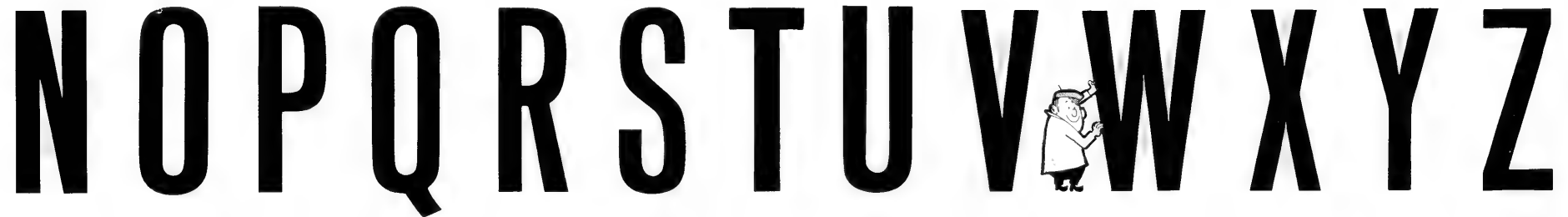
CONDENSED LETTERS

(Making letters taller in a given space)



Cross bars and all curves are slightly narrower than the vertical stems,

Shows where inner lines must diminish to avoid looking too heavy.



Use pen and brush

(Lettering by Albert Cavanagh "Lettering and Alphabets")

EXPANDED LETTERS



Note: Cross bars thinner.

Curves must flow into the straights, not a sharp angle where they meet.

Use pen and brush.



When drawing angle letters, keep them close to avoid "holes" in your spacing.

NUMERALS on back Cover

MODERN ROMAN

(Is characterised by thick and thin strokes with serifs.)

A B C D E F G H I J K L M

Use pen and brush

N O P Q R S T U V W X Y Z

The weight of the thin strokes and serifs must be kept uniform.

a b c d e f g h i j k l m n o p q r

Keep these curves all the same.

s t u v w x y z  1 2 3 4 5 6 7 8 9 0

BOLD ITALIC ROMAN

A B C D E F G H I J K L M

Use pen and brush

N O P Q R S T U V W X Y Z

NUMERALS on back cover

FORMAL SCRIPT (Copperplate)

A B C D E F G H I J K L M

Practise the capitals with a pen or brush with continuous motion to get an easy flowing and — graceful effect.

Do not use capitals for entire words.

N O P Q R S T U V W X Y Z

Slope must be kept uniform throughout the line. Keep spacing close and even.

Flow hairlines into the next letter about halfway.

Use pen and brush.

a b c d e f g h i j k l m n o p q r r s t u v w x y z

Thick and thins must join smoothly.

(Lettering by Albert Cavanagh. "Lettering and Alphabets" Dover Publications)

SKELETON SCRIPT (2-stroke technique)

Smart inscriptions, especially in reverse are possible. Can also be used upright.



A B C D E F G H I J K L M N O

Practise with a drawing or felt pen with a normal grip, this 2-stroke technique is best used for short captions. In small sizes its weakness becomes apparent.

P Q R S T U V W X Y Z a b c d e b

Lower case letters are drawn with two movements, slow, deliberate down-stroke and quick snap, up and off, for the up-stroke.

NUMERALS on back cover

g h i j k l m n o p q r s s t u v w x y z

Draw freehand using a pen or felt pen

(Lettering by Albert Cavanagh. "Lettering and Alphabets" Dover Publications)



A B C D E F G H I J K L M

Students should learn Old English Alphabet, it helps to create a clean, careful technique with a broad pen.

N O P Q R S T U V W X Y Z

Old English letters suggest rhythm and are used for documents, diplomas, and books.

Use pen and brush

a b c d e f g h i j k l m n o p q r s t u v w x y z

NUMERALS on back Cover

DRY BRUSH SCRIPT

"DRY BRUSH" gives this effect with very little colour on the brush, especially on rough or grained paper.

A B C D E F G H I J K L M N O P Q R S T U V W X

a b c d e f g h i j k l m n o p q r s t u v w x y z Y Z



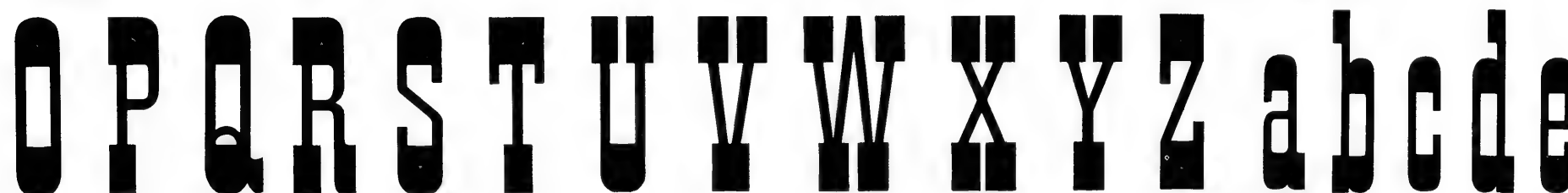
NUMERALS on back cover

PLAYBILL



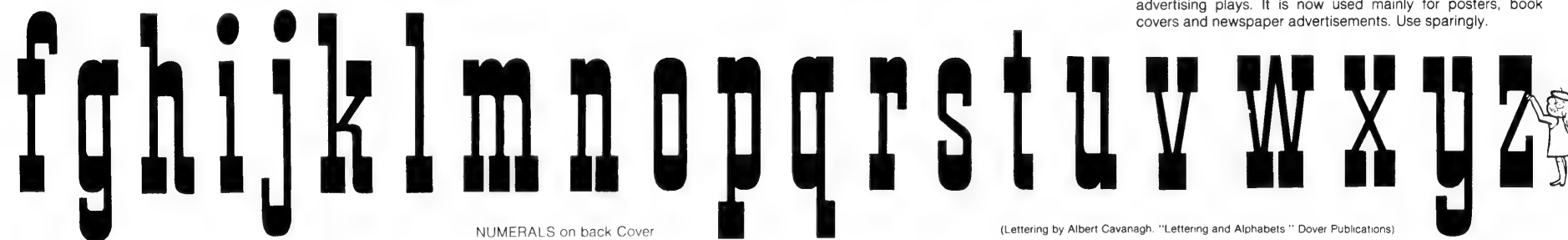
Reversed

Use pen, compass and set square. Fill in with a brush.



The vertical serif is about one quarter of the height of the letter.

Playbill was first used in Victorian times on small posters advertising plays. It is now used mainly for posters, book covers and newspaper advertisements. Use sparingly.



NUMERALS on back Cover

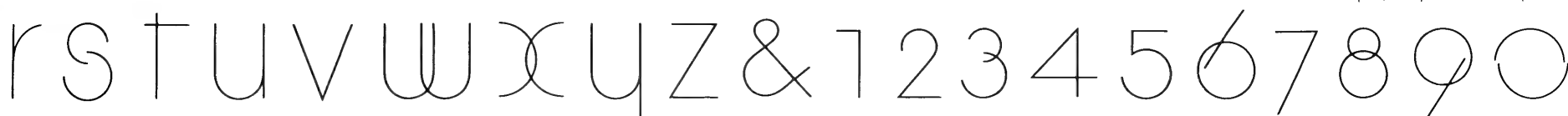
(Lettering by Albert Cavanagh. "Lettering and Alphabets" Dover Publications)

CIRKULUS



Reversed

Use pen, compass and set square



MOTTER OMBRA

A B C D E F G H I J K L M N O P
 Q R S T U V W X Y Z • a b c d e f
 g h i j k l m n o p q r s t u v w x y z



NUMERALS on back cover

ZIPPER

A B C D E F G H I J K L M N O P Q R S T U V W X Y
 Z • a b c d e f g h i j k l m n o p q r s t u v w x y z



NUMERALS on back cover

TRAFFIC

International Typeface Competition Winner - Tom Hultgren - Letraset

a b c d e f g h i j k l m n o p q r s t
 u v w x y z • 1 2 3 4 5 6 7 8 9 0 ?

NUMERALS on back Cover

Use pen, compass and set square. Fill in with a brush.

ROCO

A B C D E F G H I J K L M

Use pen, compass and set square. Fill in with a brush.

NUMERALS on back Cover

N O P Q R S T U V W X Y Z

International Typeface Competition Winner Cois Clements



SINALOA

A B C D E F G H I J K L M

NUMERALS on back cover

N O P Q R S T U V W X Y Z

STOP

A B C D E F G H I J K L M N O P Q R

S T U V W X Y Z 1 2 3 4 5 6 7 8 9 0

University Roman

ABCDEFGHIJKLM
 NOPQRSTUVWXYZ
 YZ abcdefghijklmn
 opqrstuvwxyz 123
 4567890&?!£\$(:;
 =≪≫≈∞

Lazybones

ABCDEFGHIJ
 KLMNOPQRS
 TUVWXYZ
 Th abcdefghijklmno
 pqrstuvwxyz1234
 567890&?!£\$(:;≈∞

Premier Shaded

AABBCDEFGHIJ
 KLMNOPQRS
 TUVWXYZ 123
 4567890 &?!
 £\$(:;≈∞



Cooper Black Outline

ABCDEFGHIJ
 KLMNOPQRS
 TUVWXYZ a
 bcdefghijklm
 nopqrstuvwxyz
 xyz12345678
 90&?!£\$(:;≈∞

Balloon Drop Shadow

ABCDEFGHIJ
 KLMNOPQRS
 TUVWXYZ 123
 4567890&?!
 £\$(:;≈∞

Quicksilver

ABCDEFGHIJ
 KLMNOPQRS
 STUVWXYZ 12
 34567890&?
 £\$(:;≈∞

Cardinal

A B C D E F G H I J
K L M N O P Q R S T
U V W X Y Z abc
defghijklmnopqrstu
vwxyz 1234567890 & ? !
£ \$ % ' () * + , - . : ;

Linear

A B C D E F G H I J K L
M N O P Q R S T U V W X Y Z
1 2 3 4 5 6 7 8 9
0 & ? ! £ \$ () * + , - . : ;


Octopuss Shaded

A B C D E F G H I J K
L M N O P Q R S T U
V W X Y Z a b c d e f g
h i j k l m n o p q r s t u
v w x y z 1 2 3 4 5 6 7 8
9 0 & ? ! £ \$ () * + , - . : ;

Raphael

A B C D E F G H I J K
L M N O P Q R S T U
V W X Y Z a b c d e f g
h i j k l m n o p q r s t u v
w x y z 1 2 3 4 5 6 7 8 9
0 & ? ! £ \$ () * + , - . : ;

Gillies Gothic Bold

A B C D E F G H I J
K L M N O P Q R S
T U V W X Y Z Th ab
c d e f g h i j k l m n o p q r s t
u v w x y z 1 2 3 4 5 6 7 8 9 0
£ ? ! £ \$ () * + , - . : ;

Tango

A B C D E F G H I J
K L M N O P Q R S T U V W X Y
Z a b c d e f g h i j k l m n o
p q r s t u v w x y z 1 2 3 4
5 6 7 8 9 0 & ? ! £ \$ () * + , - . : ;

Frankfurter

A B C D E F G H
 I J K L M N O P
 Q R S T U V W
 X Y Z 1 2 3 4 5 6
 7 8 9 0 & ? ! £ \$
 ~ ~ ~ ~ ~ ~ ~ ~ ~ ~

Stencil Bold

A B C D E F G H I
 J K L M N O P Q
 R S T U V W X Y
 Z 1 2 3 4 5 6 7 8 9
 0 & ? ! £ \$; < > ~ ~

Glaser Stencil Bold

A B C D E F G H I
 J K L M N O P Q
 R S T U V W X Y
 Z 1 2 3 4 5 6 7 8 9
 0 & ? ! £ \$ () ~ ~ ~ ~


Moonshine

a b c d e f g h i j
 k l m n o p q r s
 t u v w x y z 1 2
 3 4 5 6 7 8 9 0
 & ? ! £ \$ () ~ ~ ~ ~
 ~ ~ ~ ~ ~ ~ ~ ~ ~ ~

Artistik

A A B C D E F F G H H
 I J K K L M M N N O P P
 Q R S T T U U V W W
 X Y Z a b c d e f g h i j k l m n
 o p q r s t u v w x y z 1 2 3 4 5
 6 7 8 9 0 & ? ! £ \$ () ~ ~ ~ ~

Baby Teeth

A B C D E F G H
 I J K L M N O P
 Q R S T U V W
 X Y Z 1 2 3 4 5 6
 7 8 9 0 & ? ! £ \$
 ~ ~ ~ ~ ~ ~ ~ ~ ~ ~



1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

6 and 8, sometimes
2, go above the top
line. 3, 4, 5, 7, and
9 are below the line.

1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9

1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

1 2 3 4 5
6 7 8 9